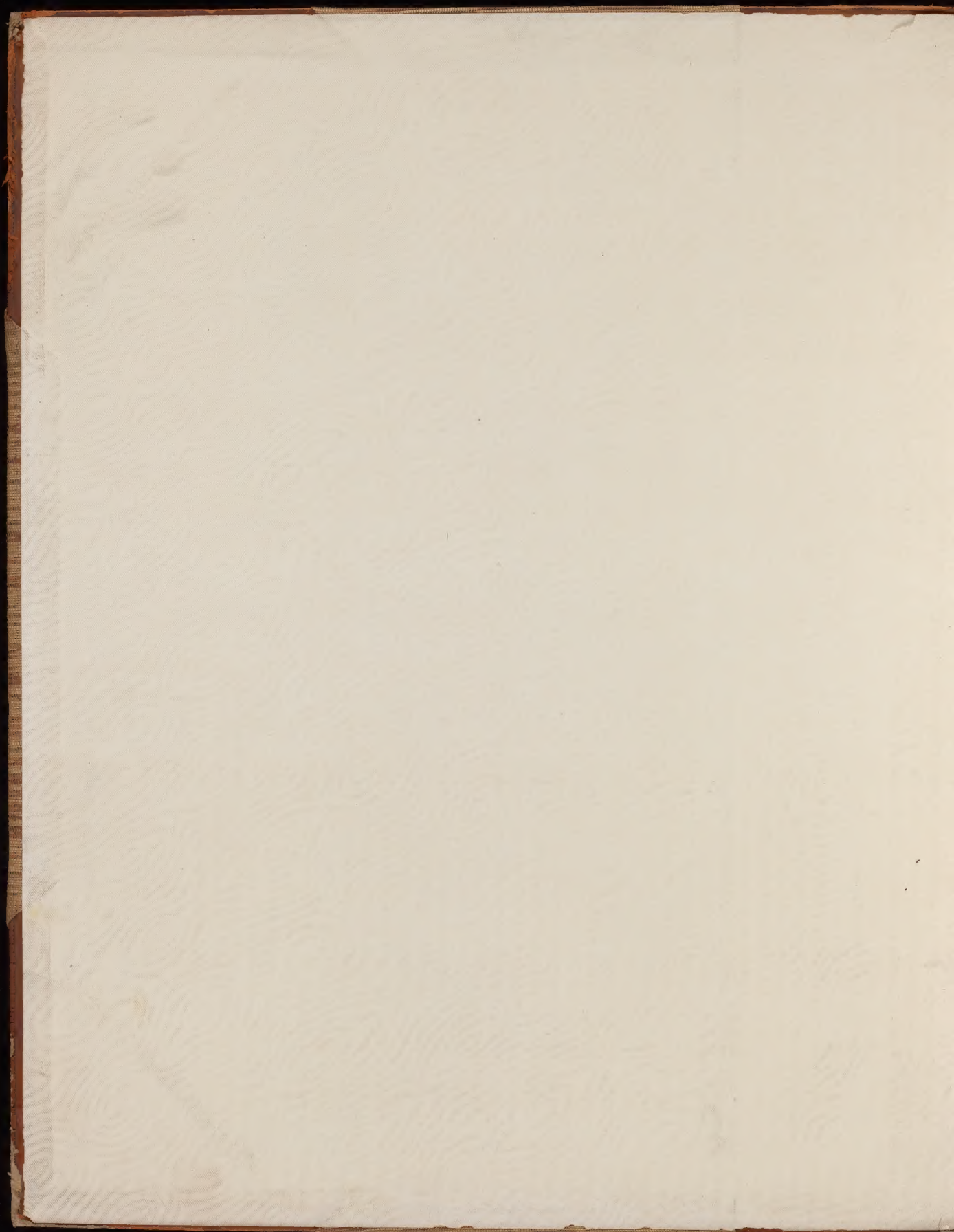
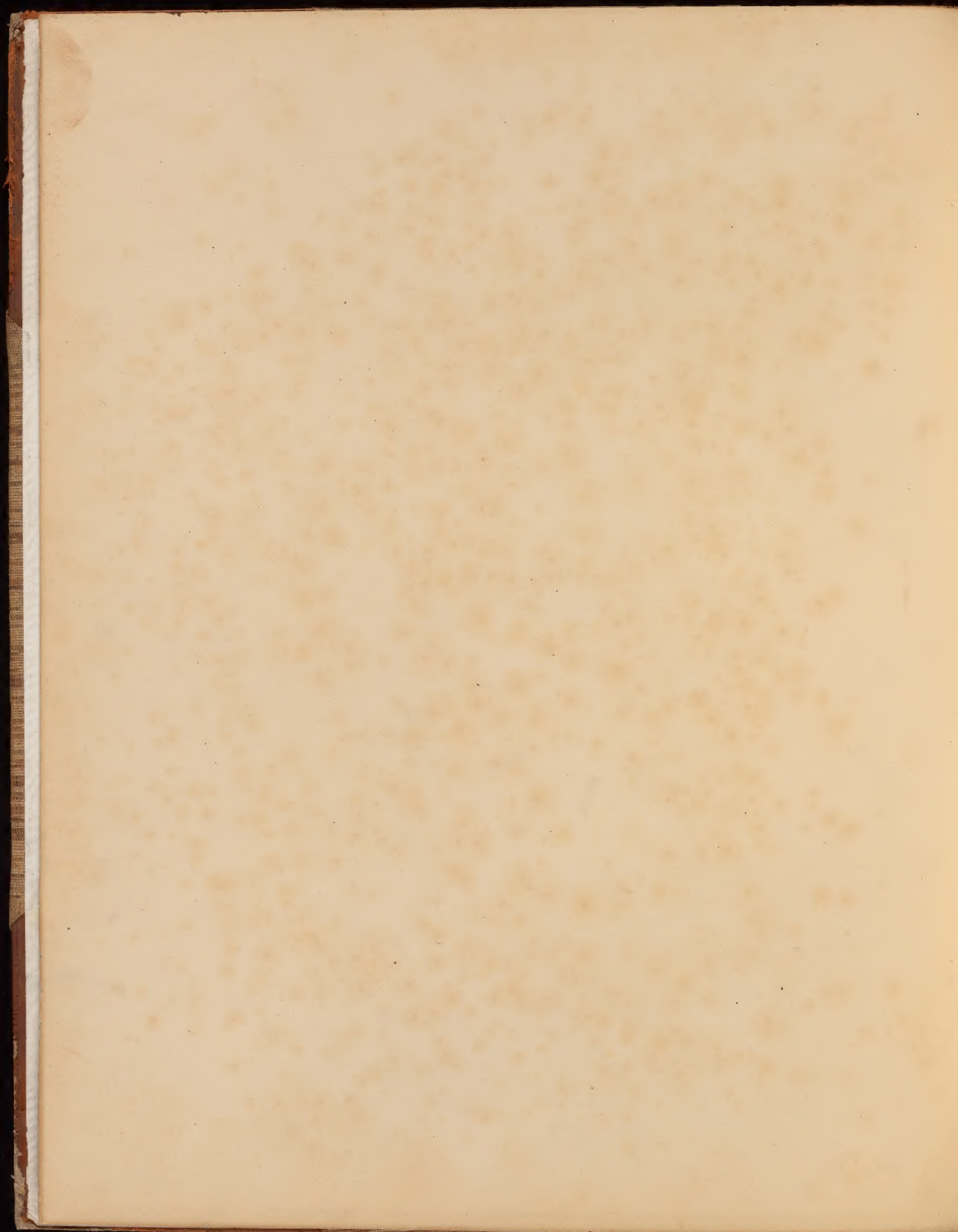


THE
ART
OF THE
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SECTION 7





THE ART OF THE WORLD

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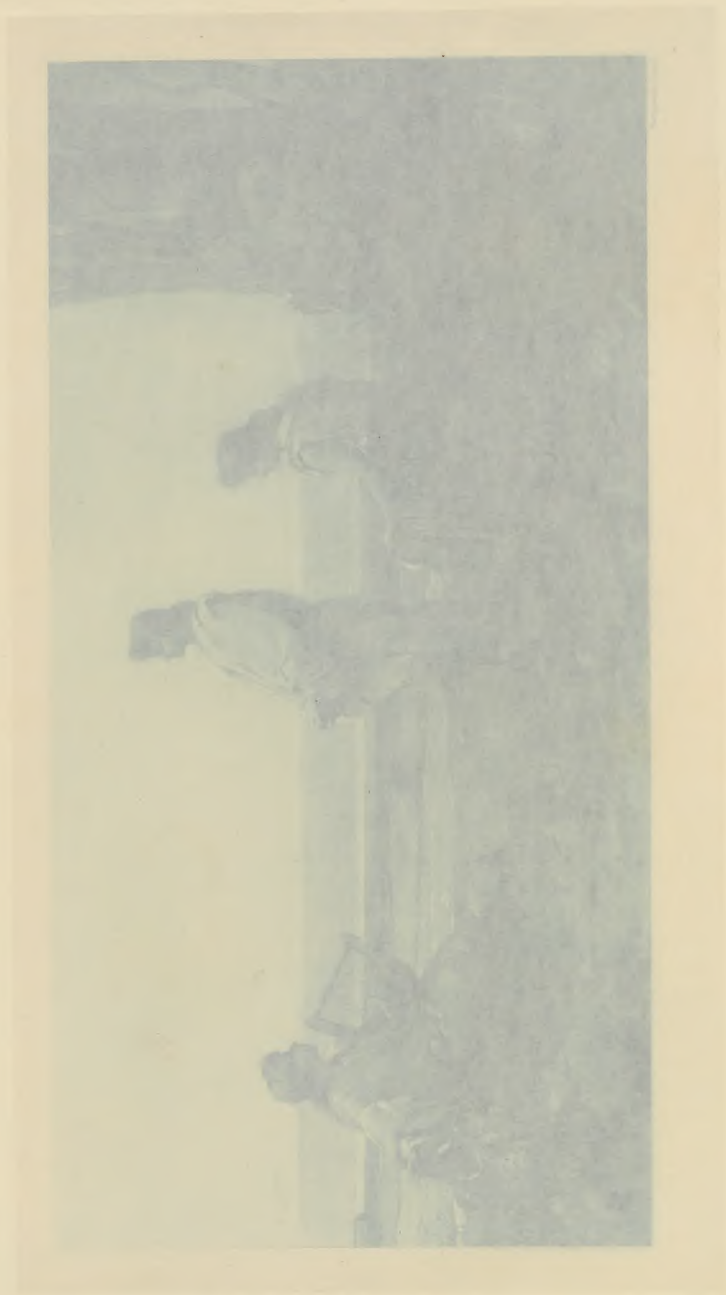
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SECTION SEVEN

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FRA ZMURKO : THE EVENING SONG.
PHOTOGRAPH BY GORDON.

THE EVENING SONG.

FRA ZMURKO.

(*Polish School*)



UTAH BUILDING

Through the tact and energy of Mr. Halsey C. Ives, who visited almost every European country in behalf of the Exposition, the artists of Cracow and Warsaw became deeply interested, and resolved to place a representative collection before an American public, till then entirely unacquainted with their work. As a country, Poland could not exhibit, and therefore, in order to preserve a national identity, a separate section was asked for and was granted to the Society of Polish Artists. The enthusiasm of these artists swelled their exhibition beyond the limits of the space allotted at first, and it happened, therefore, that "The Evening Song"—a very large picture—was placed in an upper gallery.

It seems an indiscretion to attempt a literary translation of this beautiful idyl. Neo-Greek in motive, like many of the themes of Hamon and other French idealists, the picture exhibits a perfect freedom of treatment. The types are not classic, and the costumes have been modified with poetic license. An Arcadian group beside the sea, a fair maiden intoning the song of evening, a mingling of love and music in the dreamy tranquillity of the coming twilight—these are the elements of a picture full of grace and charm.

The painter, Fra Zmurko, lives in Warsaw. He is interested for the most part in the delineation of ideal figures, and he holds a high rank among his countrymen.

THE BRIDGE AT NEDERHORST. N. BASTERT. (*Dutch School*)

Nicholas Bastert is a well-known Dutch painter, whose work is familiar in most European exhibitions, especially in Paris, where he received a medal in 1889. He lives in Amsterdam, and finds most of his subjects in the surrounding country. Few men can render more aptly the sleepy prosperity of the lowlands, with their quaint homes and peaceful waters. The scene at Nederhorst shows a bit of primitive bridge-building of a type familiar to all travelers in Holland, and seldom seen out of that country. Nederhorst is one of the smaller hamlets—a little place where civilization seems to have come to a standstill.



N. BASTERI



N. BASSETT.

THE BRIDGE AT NEDERHORST

Copyright, 1896, by N. BASSETT





THE
LIFE OF
JAMES
MILN
BY
JAMES
MILN



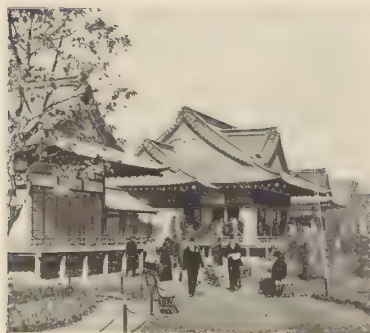


CHITATO ANDO . FLOWER SIGHT-SEAN.
PHOTOGRAPHED 1901 P.H.

FLOWER SIGHT-SEERS.

CHIUTATO ANDO

(Modern Japanese School)



JAPANESE HOUSE ON THE WOODED ISLAND.

In unaffected love of Nature and purity of artistic feeling we have had much to learn from native Japanese art. This charming picture, however, represents a foreign influence. It is painted in oils according to our methods, and whatever we may think of the abandonment of native art, the result in this case is very interesting.

The Flower Festivals, which are so peculiarly Japanese, begin in February with the blossoming of the plum tree, which is followed in March by the peach, and in April by the cherry. At the Festival of Cherry Blossoms, which is illustrated in this picture, the country is alive with people in holiday attire who are going to well-known places like Uyeno, which are famous for their blossoms.

FIGURE IN WHITE. F. W. BENSON. (American School.)

The "Figure in White," by Mr. Benson, is a particularly sweet and quiet sitter, whose face is as modest as the manner of the artist. The girl who stands by this quaint table arranging her old-fashioned flowers represents a type which Mr. Benson loves to paint.

Frank Weston Benson, whose home is in Boston, was born in Salem, Massachusetts, in 1862. In 1881 he entered the school of the Boston Museum of Fine Arts, from which he was graduated with honors. In 1884-'85 he studied under Boulanger and Lefebvre in Paris. He was elected a member of the Society of American Artists in 1888.



INDIAN SUMMER IN MADISON SQUARE.

F CHILDE HASSAM. (*American School*)



F CHILDE HASSAM

The scene is the heart of New York city. The graceful figure is fairly framed in by the foliage of the trees, even though the dead leaves

are beginning to carpet the asphalt walks. Back of all rises one of the towering hotels that bid fair to destroy all the architectural proportion that New York might have hoped for.

Mr. F. Childe Hassam was born in Boston, in 1859. He soon became known as a skillful illustrator and painter in water colors. In 1883 he appeared at the National Academy of Design in New York, and soon after went to Europe, and studied for several years in Paris under Boulanger and Lefebvre, taking rank upon his return in the ultra-modern school. A special exhibition of his pictures in New York was so successful that he established himself in that city. He was elected to the American Water-Color Society in 1889, and was one of the organizers of the Water-Color Club. He is also a member of the Society of American Artists. In 1889 one of his pictures received a bronze medal at the Paris *Salon*.







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NILS GUDE PORTRAIT OF HENRIK IBSEN.
PHOTOGRAPHURE GOUPIE.

PORTRAIT OF HENRIK IBSEN.

NILS GUDE

(Norwegian School.)



NILS GUDE

The artist has painted a portrait of the great dramatic author, Henrik Ibsen, who was born in Christiania, and who is incontestably the master of the modern theater in his country. This portrait of the author of *The Doll's House*, and of so many works which are popular in his own country and are making their way through Europe, represents him at home, erect, one hand resting upon his desk, his keen eyes fixed upon the spectator. The head is massive and striking, the lips mobile, and the brow extraordinarily developed. The whole effect is dignified and severe. Although the years have scattered snow upon the head of the great dramatist and philosopher, one feels that he is still full of energy, and he doubtless holds many other compositions in reserve for his admirers. Of recent years his work, formerly published only in his native language, has been translated into German at first, then into French and English. It would appear that the French have received him most warmly. Some of these works have astonished the public at the outset, but the author has secured a vast audience.

Nils Gude was born at Düsseldorf, of Norwegian parents, and his home is usually at Christiania. He has often exhibited in Paris, and obtained an award at the Exposition of 1889.

THE DAY OF THE POOR. DESIRÉ-FRANÇOIS LAUGÉE. (French School.)

This distinguished *genre* painter was born at Maromme, in the Department of the Lower Seine, January 25, 1823. His master was Picot. He first exhibited in the *Salon* of 1845, sending some excellent portraits. Afterward he devoted himself to historical and religious subjects and to *genre*, and the success which he realized is indicated by the award of a third-class medal in 1851, medals of the second class in 1855 and 1859, first-class medals in 1861 and 1863, and the ribbon of the Legion of Honor in 1865. His pictures "*Le Sueur among the Carthusians*," painted in 1855, and the "*Candle of the Madonna*," painted in 1877, are in the Luxembourg Museum. He has also painted many portraits and mural pictures.

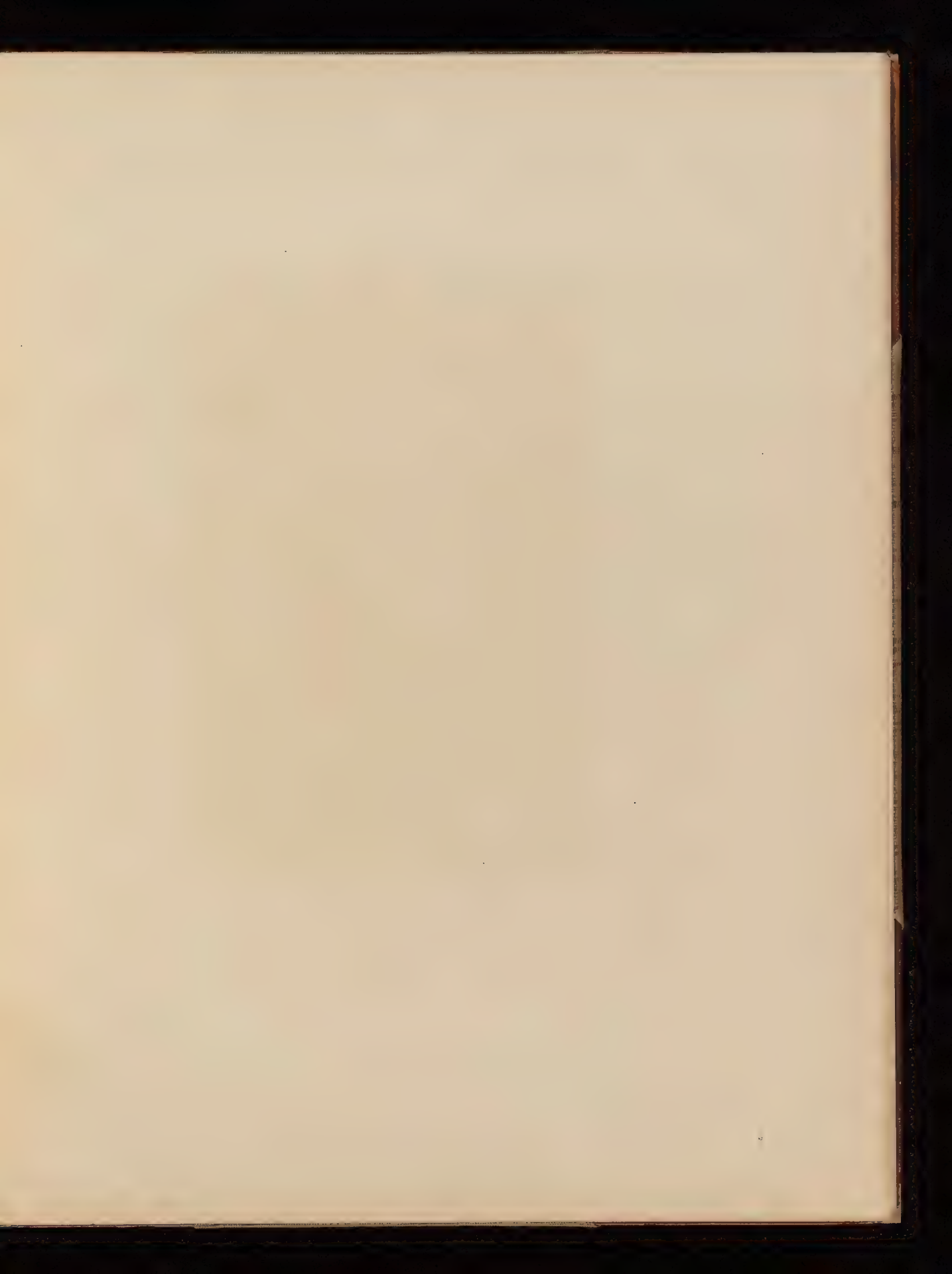
It is the day of the poor. In a village street a whole family of paupers—an old blind woman led by a child, and an old man carrying the wallet—ask assistance at the wide-open door of the hospitable house where they are sure of not asking in vain. The eldest daughter holds the bag open, and a stout maid-servant, who recognizes her customary clients, drops into it loaves of brown bread.



Copyright, 1901, by HENRI-FRANÇOIS LA GÉE.

D.-P. LAUGÉE

THE DAY OF THE POOR





FEBRUARY.

W. T. RICHARDS.

(American School.)



W. T. RICHARDS.

The poetic note so common in everything that this well-known painter has done is conspicuous here. The February day is drawing to a close. The sun is not yet below the horizon, but it is obscured by banks of light clouds. The russet-colored earth is carpeted with millions of dead and dying leaves, from which the brilliant colors have faded. The air has a chill feeling. The woods are almost bare of leaves, and the higher trees show a tracery of naked branches. The little pool in the foreground and the country road meandering through the clearing suggest a mournful solitude. Where but a few months ago all was color and warmth, silence now reigns. The artist shows the same poetic feeling which he has expressed in his many paintings of sea and shore. The sky alone would tell the time of year, and even the temperature of the air. Even without the dominant russet color of the landscape, all this may be felt.

The painter of this picture, William T. Richards, was born in Philadelphia, in 1833, and began painting at the age of twenty. In 1855 he went to Europe and studied in many cities—Paris, Florence, and Rome among them. In 1856 he settled in Philadelphia, but returned to Europe in 1866, and remained for several years. Of late he has made his home in Newport, where most of his admirable pictures of surf and waves have been painted. He was elected an honorary member of the Academy of Design in 1877, and an associate member of the Water-Color Society in 1879.

F. LISZT. T. J. LAYRAUD. *(French School.)*

This artist, a prizeman of the French Academy and a pensioner of Rome, has painted the great pianist and composer of sacred music at the period when Liszt, having retired to the convent of Monte-Mario, exalted by religious meditation, had manifested a desire to take orders, and already wore the ecclesiastical costume. Leaning against the piano with folded arms, in a theatrical attitude which was habitual with him, Liszt holds high his noble head covered with long white hair. Although he never took orders, Liszt wore the ecclesiastical dress up to the time of his death, without ceasing, however, to go into society. After having enjoyed immense prestige throughout the entire world, the artist for the last twenty years of his life played only before his intimate friends.



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T. J. LAYRAUD.

F. LISZT.





THE UNIVERSITY OF CHICAGO
LIBRARY
1855-1856

THE UNIVERSITY OF CHICAGO
LIBRARY
1855-1856





U. S. NAVAL ARCHIVES
PUBLISHED BY THE NATIONAL ARCHIVES

JANUARY.

W. L. PALMER

(American School)



W. L. PALMER

Mr. W. L. Palmer is the son of the well-known sculptor Erastus D. Palmer, of Albany, New York, and was born in that city in 1854. He began drawing and painting under his father's direction, and later entered the studio of Frederick E. Church. His first pictures of importance consisted of views in the Hudson River valley. In 1875 he went to Paris, and studied for a while with Carolus Duran, devoting a year after that to still-life work. Upon his return home, in 1879, he established himself in Albany, and took up landscape work again, making a specialty of late autumn and winter scenery in the Hudson valley and on the river. In 1887 he came to New York, where he has since passed his winters. In 1887 Mr. Palmer received the second Hallgarten Prize. He was elected an associate of the Academy of Design the following year. He is a member of the American Water-Color Society and of the Society of American Artists.

In "January" Mr. Palmer takes one of his favorite scenes of winter desolation. A large tree, one of the survivors of the original forest, stands bare but serene, the chief feature of the landscape. Winter is winter in the upper reaches of the Hudson valley, and the snow is already deep enough to cover the stone walls. The frozen pools in the foreground, and the somber-hued clumps of woods in the distance, all suggest bitter cold.

OLD SAILORS ALBERT AUBLET. (French School)

In our description of "June Roses" we have spoken of the talent and the personality of M. Aublet, one of the most industrious of the younger French painters. The old sailors, who no longer go to sea, and live on the memories of their days of activity, never leave the harbor; but on the departure and return of the fishing fleet one may see them lounging on the quays watching the movements of the boats, and recognizing every boat and captain at sight. They are moved by the same hopes and fears that influence their successors, and, to disguise the enforced inactivity of their old age, they tell of the prowess of their youth, the days of storm, and the wonderful catches of fish which they have seen and taken part in.



ALBERT AUBLET



ALFRED WOOD

OLD SAILORS.

A. WOOD, 10, N. 1st St., N. Y. C.





VACSLAV BROZIK : THROUGH THE WINDOW AT PRAGUE
THE UNIVERSITY OF CHICAGO

THROWN FROM THE WINDOW AT PRAGUE.

VACSLAV BROZIK

(Austrian School)



VACSLAV BROZIK.

This striking picture, which will be remembered by all visitors to the Fine Arts Building, represents the "Historical 'Fenstersturz'" at Prague, on May 23, 1618. The subject is one of the incidents of the outbreak of that long period of turbulence and contest known as the Thirty Years' War. The immediate cause was religious strife. The Protestants of Bohemia, to whom freedom of worship and certain definite privileges had been guaranteed by the Emperor Matthias, found these privileges violated, while their petitions for redress were ignored by the emperor's councilors. At last they grew weary of their treatment and adopted heroic measures. Entering the palace in a body, headed by the Count de Thurn, they seized upon Slavata and Martinitz, the most odious members of the council of regency appointed by the crown, and threw them headlong from the window of the Hradschin, together with their secretary. Almost miraculously they escaped death. This may be called the opening scene of the long war in which Prague played so important a part.

Vacslav Brozik, one of the most ambitious of the Austrian historical painters of the day, was born at Tzemoschna, near Pilsen, Bohemia, in 1852. He was a pupil at the Prague Academy, and later he studied under Piloty in Munich, and under Munkacsy in Paris. Since 1876 his home has been in Paris, and in 1878 he gained a second-class medal. He is a chevalier of the Order of Francis Joseph of Austria, officer of the Legion of Honor, member of the Antwerp Academy, and Rector of the Academy at Prague.

AT THE WATER'S EDGE. ELIZABETH GARDNER. (American School.)

In this graceful and carefully studied composition, with its classical correctness of contours, we have an admirable example of a talented American follower of the Parisian academic school.

Miss Elizabeth Jane Gardner—whose middle name is always omitted in her professional signature—was born in Exeter, New Hampshire, but her artistic life has been passed in Paris, first as a pupil of H. Merle, Lefebvre, and Bouguereau, and afterward as a painter of the figure and an exhibitor at the *Salon*—where she has received various honors—and at the National Academy of Design. Many of her paintings are included in important American collections; and her manner, which suggests that of her master Bouguereau, is always characterized by good taste, dignity, and academic correctness.



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PHOTOGRAPH BY J. C. SCHAEFER

AT THE WATER'S EDGE







ANGELO DALL'OCA BIANCA : THE QUADRILLE.

PHOTOGRAPH BY G. G. G. G.

THE QUADRILLE.

ANGELO DALL' OCA BIANCA.

(Italian School)



ANGELO DALL' OCA BIANCA

Few artists in Italy have ever risen so rapidly to success as Angelo dall'Oca Bianca. Born at Verona, in 1858, he studied with the sculptor Pagrassi, and afterward at the Academy of Fine Arts in Verona. His first work was purchased by the Fine Arts Society of Verona. At the National Exhibition of Milan in 1881 he showed four important canvases. Later pictures found a ready market in Germany, France, and England, as well as in Italian museums; and the King and Queen of Italy honored him with the commission for four large paintings. His "Ave Maria" was purchased by the Brera's Museum, and won for its author the *Premio Principe Umberto*. Among the artist's many medals is one awarded at Chicago for "The Quadrille."

The enchanting shore of the Lake of Garda, covered with a soft carpet of grass, is lighted by the pale radiance of a misty autumn day. The quadrille is formed after the Sunday vespers, and the groups with rhythmic motion gracefully advance toward each other. It is the old dance so popular in the plains of Lombardy, and so dear to those young maidens, who still embody the beautiful types that suggested to Tiepolo and Veronese the ideal features of their Madonnas.

THE NANTUCKET SCHOOL OF PHILOSOPHY. EASTMAN JOHNSON. (American School.)

No painter knows the quaint ins and outs of old Nantucket better than Eastman Johnson, who has made it his summer home for many years. A number of old sea captains of high degree are gathered here in their clubroom, to talk over, for the thousandth and not the last time, the cruises of forty years ago, when Nantucket was a whaling port, and the streets, now silent and grass-grown, teemed with life and business.

Eastman Johnson, one of the most distinguished of American painters, was born in Lowell, Maine, in 1824. Before he was twenty years old he earned a reputation by his crayon portraits. He went to Europe in 1849, and studied with Leutze in Düsseldorf, and then spent several years at The Hague. In 1860 he came back to America, and was elected to the Academy of Design. He has taken high rank both as a portrait painter and for his scenes of rural life. His winter home is in New York city.



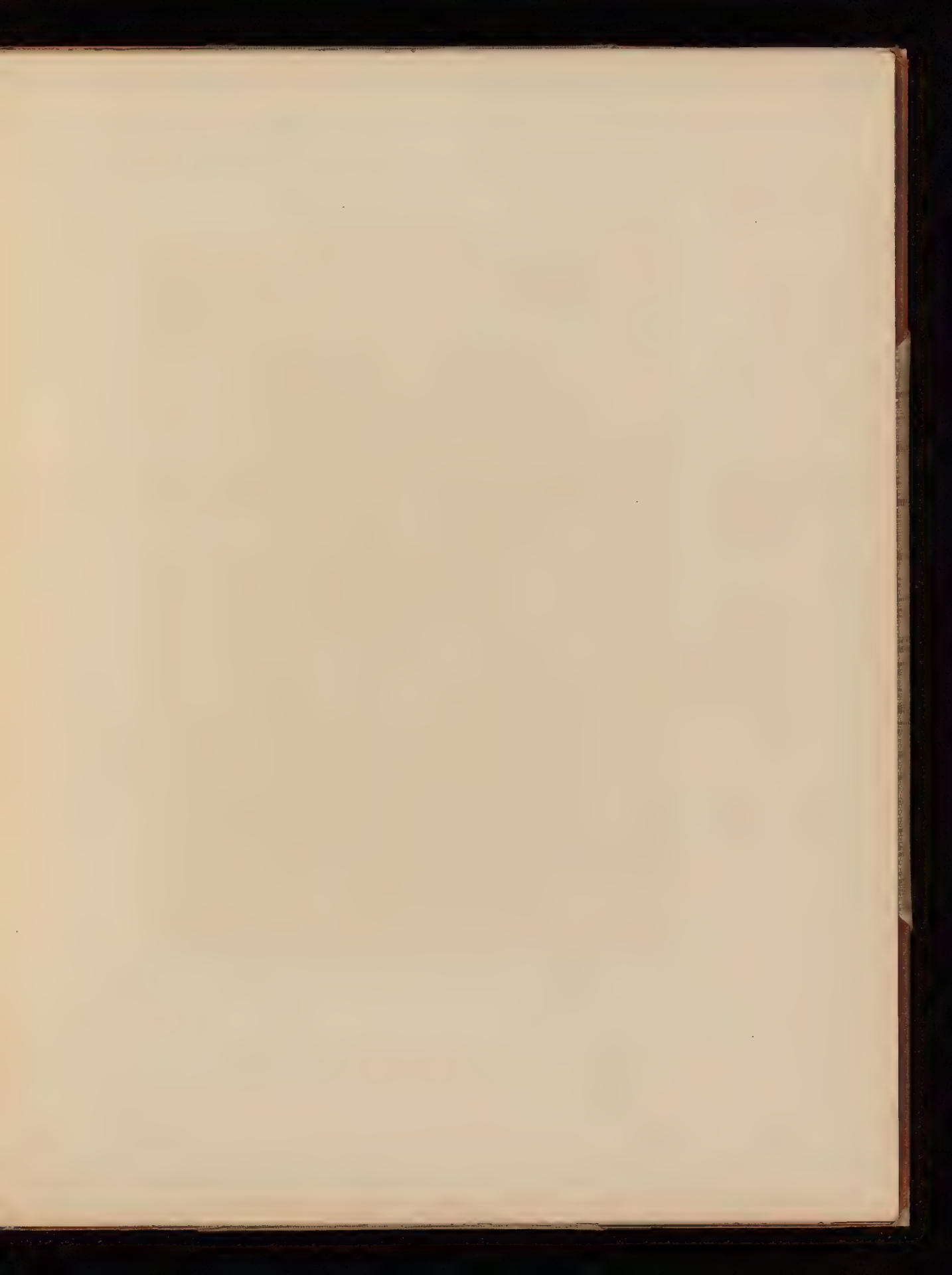
EASTMAN JOHNSON.



ALAN J. JENSON

THE NANTUCKET SCHOOL OF PHILOSOPHY

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BREAKING HOME TIES.

THOMAS HOVENDEN

(American School.)



THOMAS HOVENDEN.

Thomas Hovenden was born in Dunmanway, Ireland, in 1840. He received his first drawing lessons at the Cork School of Design. When he came to this country, in 1863, he continued his studies in the night school of the National Academy, working for his living during the day. Finally, in 1870, he was enabled to go to Paris, where he spent six years at the *École des Beaux Arts*, and under Cabanel. His first picture, the subject of which was taken from an incident of the Vendean wars of 1793, was exhibited at the *Salon* of 1878, and made something of a sensation. He returned to New York in 1880, and in 1882 was elected a member of the National Academy. Soon after his return he began a series of historical compositions, followed by studies of negro and rural life, which have proved extremely popular. He is a member of the Society of American Artists and of the American Water-Color Society and New York Etching Club, and has been for several years Professor of Painting in the Pennsylvania Academy of Fine Arts.

This is one of the compositions which tells its own story. The young man, already taller than his mother, and dressed in his best, is about to leave home. His sister—or possibly his sweetheart—holds in her lap some precious last gift. The mother's anxious look shows the distrust she feels for the great world outside. The old grandmother sits at the table; while the father is ready with the carpet-bag, and frets for fear that the stage or the train may be missed. This picture is reproduced by permission of the artist, and of Mr. C. Klackner, publisher.

THE VISION OF ST. ANGELA. ROBERT REID. (American School.)

Mr. Robert Reid, the painter of "The Vision of St. Angela," is frank enough to say that his title was an after-thought, and was suggested by the poem of a friend. The little peasant girl, returning home through the fields by moonlight, drops her lantern and falls upon her knees as the saintly apparition takes nebulous form in her path. The child folds her hands in spellbound adoration.

Mr. Reid was born in Stockbridge, Massachusetts, in 1863, and studied in Boston, New York, and Paris. He is an instructor at the Art Students' League, and a member of the Society of American Artists. He decorated one of the eight domes of the Liberal Arts Building.



ROBERT REID



ROBERT KLID

THE VISION OF ST. ANGELA





T. POHIEL : AFTER THE STORM
PHOTOGRAPHED BY THE AUTHOR

AFTER THE STORM.

T. POPIEL.
(*Polish School.*)



WISCONSIN BUILDING

Just at the approach of harvest a driving storm of wind and rain has swept across the Polish plains. The grain, almost ready for the sickle, which the peasant farmer regarded so proudly yesterday, to-day lies prone, beaten down into the wet ground. As soon as the fury of the storm has spent itself, the peasant and his wife, sick with apprehension, have come forth to reckon up their losses. They have paused at the edge of their most

promising field. The husband stands as one benumbed with dull despair. More demonstrative, the wife wrings her hands; while their friends in the background look on in pitying silence.

T. Popiel lives and paints in Cracow. This picture, which was one of the most prominent in the exhibition of the Society of Polish Artists at Chicago, is an admirable example of his rustic *genres*. Like Zmurko, he is a representative of the society formed by the Polish artists who sent their pictures to Chicago.

GIRL WITH TAMBOURINE. GEORGE B. BUTLER. (*American School.*)

Mr. Butler's tambourine girl is the low-browed, dark-eyed beauty commonly affected by artists who dip into Spanish subjects, and yet she differs from her companions in a certain refinement beyond her station. The face is a charming one, and the original painting is exceptionally mellow and rich in coloring.

George B. Butler was born in New York, in 1838. He began artistic work at the Academy of Design, devoting most of his attention to animal life. His first hard work was done under Thomas Hicks, who taught him the rudiments of portrait painting, and it was through his influence that Butler went to Paris in 1860, to study under Couture. His studies were interrupted by the breaking out of the war. He hurried back to the United States and entered the army, winning quick recognition. In 1863 his right arm was injured so severely as to render it useless, so that when he again took up his art the left arm had to do all the work. After a year's application he began to paint with all his former vigor. He visited California in 1874, and then went to Capri, and remained there until he returned to establish himself in New York. Mr. Butler is a member of the National Academy of Design and of the Society of American Artists.



GIRL WITH TAMBOURINE





D. PENNACCHINI TARANTELLA
PUBBLICAZIONE DEL 1904

TARANTELLA.

D. PENNACCHINI.

(Italian School.)



D. PENNACCHINI

Domenico Pennacchini was born in Rome, in 1860. His father, who was connected with the famous Vatican School of Mosaics, gave him his first lessons in drawing, and initiated him into the beauties of the Italian classic works. Instead of following the routine of the art academies and public schools, the young artist preferred the independent tuition of Augusto Corelli, the great Roman water-colorist, and he has proved a credit to his master's teaching and friendship. His time is worthily spent in the wonderful region of Latium, where he lives in constant contact with that wild and superb nature, choosing his models among the natives in the daily labors and costumes of their rural life. His studio is the open air, and his backgrounds are the green of the forests and the blue of the Apennines. Now and then he leaves this well-cherished spot to come to the city, to bring before his admirers the gems of his talent and of his youthful imagination. At the great Paris Exposition of 1889 he won a medal for his water color, "The Lost Child." On account of this work he was nominated an honorary member of the Brussels Society of Painters in Water Color. This same water color was exhibited lately at the Chicago World's Fair, together with this delightful bit of the Roman country life, "Tarantella," for which a medal was awarded him.

Nothing could be more charming than these figures watching the lively *tarantella*, which is being gracefully danced under the smoked roof of the *osteria*, accompanied by the harmonious cadence of native instruments, in celebration of the close of the vintage time. Every particular and detail have been carefully observed and faithfully reproduced. The rhythmic movements of the dancers are true to life.

PORTRAIT OF A LADY. FRANÇOIS FLAMENG. (French School.)

The son and pupil of Leopold Flameng, a celebrated engraver, this artist obtained, in 1889, the *Prix de Rome*. He devotes himself to portrait and historical painting. We owe to him some mural paintings at the New Sorbonne in Paris.

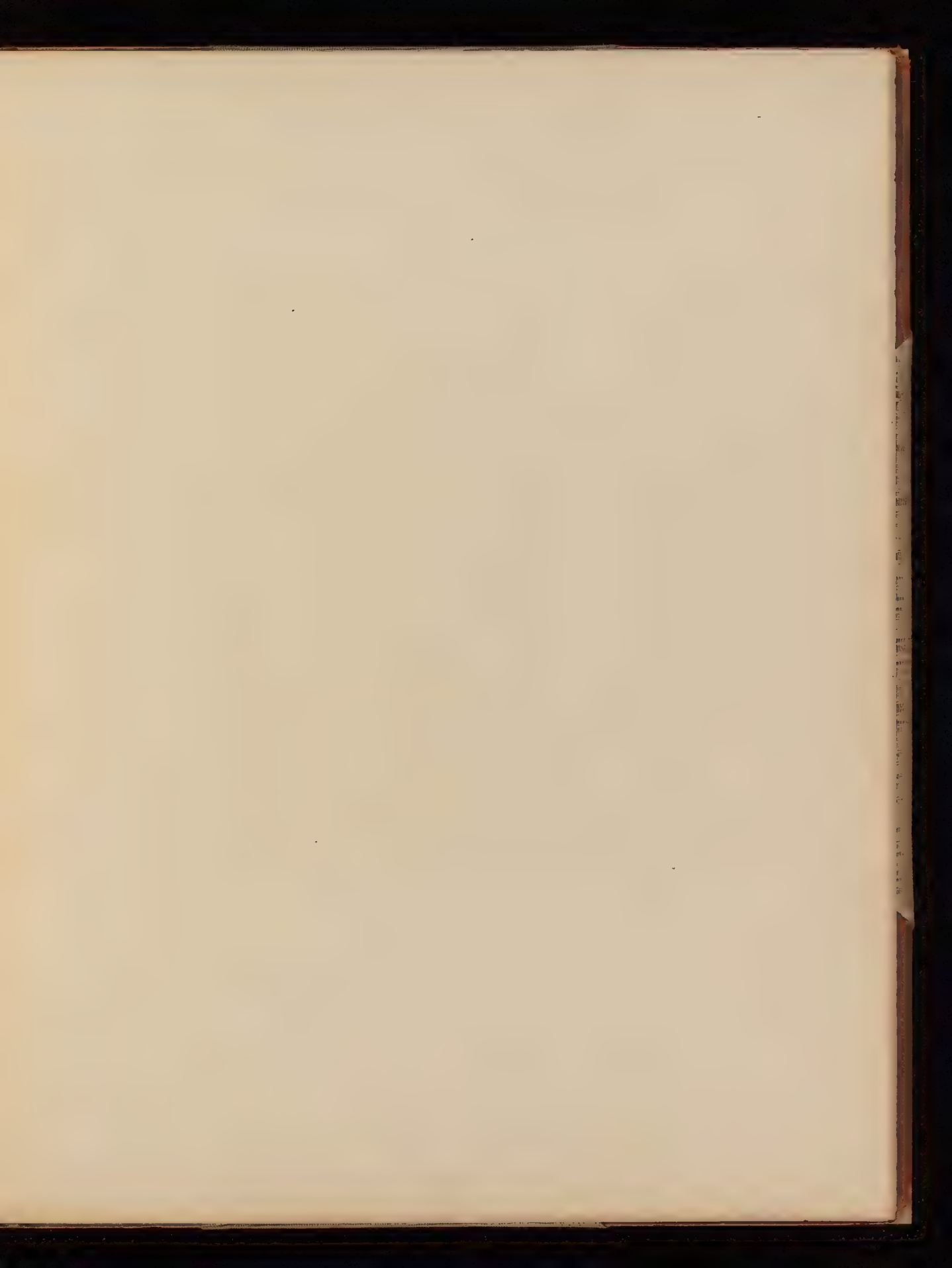
This young mother, attired in an elegant morning costume, who poses in a pretty interior with her two little girls who lean against her affectionately, is a family portrait, the wife of the painter himself. She is a type of a Parisian lady, and the interior is that of a fashionable artist. The portraits of Flameng are generally of restricted dimensions, which contributes to their vogue.



Suppl. à l'Étude, by FRANÇOIS FLAMENG

FRANÇOIS FLAMENG

PORTRAIT OF A LADY.





PORTRAIT OF MADAME GAUTREAU.

GUSTAVE COURTOIS

(French School)



O. HELLIA

Portrait of Madame Gautreau (French School), shown in the Woman's Building.

The lady pictured by M. Gustave Courtois occupies a place by herself in the Parisian world. Madame Gautreau is of American origin. Judged by her appearance, by her character, and by the particular type she represents, Madame Gautreau may be said to be one of the "beauties of the Republic." Her constant attendance at all the official receptions, and the luxury and singular elegance of her costumes, which are always rich and incontestably original, have attracted the attention of the Parisians for the past ten years.

The painter was born in 1852, at Termonde, in the Department of Haute-Saône, in France. He is a

pupil of M. Gérôme, and has obtained two medals in Paris, and a recompense at the Munich Exposition of 1883. He paints history and historical *genre*, although more recently he has devoted himself to portraiture, a sphere in which he excels.

THE DESERTED INN. WORDSWORTH THOMPSON. (American School)

A lowering, bitter winter afternoon, near sunset, makes highly desirable the shelter of just such an old-fashioned, homelike inn as the one before which these travelers have halted. The snow of the last storm is still heavy in the roads, and lies in patches upon the gables and the stone steps, and if the sky may be trusted, there will be more snow in the air before morning. The horsemen are evidently strangers in the neighborhood—perhaps fugitives before the enemy—and their horses have seen many a weary mile, else they would have known that this fine old inn offered no welcome to man or beast.

Wordsworth Thompson was born in Baltimore, in May, 1840, and studied under Gleyre, Lambinet, and Passini, in Paris. After a fruitful trip through Algiers and Spain, Mr. Thompson returned to this country and settled in New York, devoting himself largely to depicting colonial life. He was elected a member of the National Academy of Design in 1874.



W. B. WOODWARD DEL. & SCULPT.

THE DESERTED INN





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C. DELORT THE RECRUITING SERGEANT
PEW. GRAYSON. 1871.

THE RECRUITING SERGEANT.

CHARLES DELORT

(French School)



IOWA BUILDING.

M. Delort has devoted himself almost wholly to picturesque incidents of everyday life in the eighteenth century. He is a story-telling painter—a chronicler who brings into play the old-time costumes, monuments, and details, and restores them for our benefit with all the care of an archæologist. In this picture we are in German Switzerland. At the sight of this carved fountain, these painted houses with their pointed wooden gables, we may even imagine ourselves in Innsbruck. The recruiting sergeant has appeared upon the public square, to tempt the fine fellows of the neighborhood to enlist. He describes the soldier's life in glowing colors. The flag floats near by. The young men may take the bait, but they will have to leave such sweethearts as the pretty girl on her way to the fountain. The farmer's boy who has brought his horse to water may be tempted, but a glance from a certain pair of bright eyes will suffice to keep him at home.

M. Charles Delort has carried off many prizes, and is a Chevalier of the Legion of Honor. Since the Exposition of 1889 his pictures have been received at the *Salon* without having to pass before the Jury of Admission.

ON THE SEASHORE. RAPHAEL COLLIN. (French School)

A party of nymphs, with their tresses flying in the sea-breeze, have left the waves for a moment to indulge in a lively round upon the sands. There are no curious eyes to fear in this lonely spot, bathed in sunshine and filled with the soft murmur of the waves. Intoxicated with their own exuberant spirits, they summon others who lie upon the warm sand.

M. Raphael Collin was born in Paris, in 1853, studied under Cabanel, and is famed as one of the apostles of the *plein air* or outdoor school. He puts even his nude figures in the open air, and has achieved his greatest successes in painting idealizations of Spring. M. Collin has been intrusted with the decoration of several public buildings. He is a Chevalier of the Legion of Honor, and has received medals at the *Salon*.



ON THE SEASHORE.

MATTHEW COHEN







VIEW TO THE SOUTH FROM BRIDGE NEAR THE MARINE CAFÉ, SHOWING THE JAPANESE BRIDGE TO THE ISLAND IN THE FOREGROUND,
THE GOVERNMENT AND LIBERAL ARTS BUILDINGS ON THE LEFT, THE OBELISK IN THE DISTANCE, AND THE
ELECTRICITY BUILDING AND DOME OF THE ADMINISTRATION BUILDING ON THE RIGHT



THE CALIFORNIA BUILDING
DRAWN BY HARRY FENN.

Adjoining the Transportation Building upon the east stands the building for Mines and Mining, another first appearance. It measures three hundred and fifty by seven hundred feet, and cost two hundred and sixty-five thousand dollars. It is situated at the southern extremity of the western Lagoon, and has for its eastern neighbor the Electricity Building, which is its twin in size. Its architecture is that of early Italian renaissance. The building is ornamented with sculptured allegorical figures suggestive of the great industry to which the edifice is dedicated. This was the first begun and the first completed of the Exposition structures, and it has acquired some distinction from being the first ever built in which cantilever trusses were used for the supports of the roof. Next, to the east, and separated by the North Canal from the Manufactures Building, is the Electricity Building, one which attracts many visitors. The science which it exploits

is so comparatively new and unfamiliar that its fascinations are great. The cost of the building was four hundred and one thousand dollars. The design is in a measure original, and such as to produce the most effective results in illumination. Its most prominent feature is the predominance of spires and minarets rising above its roof. A magnificent colossal statue of Benjamin Franklin, by Carl-Rohl Smith, stands in front of the entrance to this building.

The pedestrian has now journeyed entirely around the main group of Exposition structures en-
gown. The last two
well as the Manu-
have their south
Plaza and the Ba-
Plaza, one reaches
form its southern
devoted to Machin-
ture. The former
dred and ninety-
dred and forty-two
of four hundred and
dred and eighty-
ning nearly the full
bined structures is
boiler house eleven
six feet; and the
three structures was
three hundred thou-
area of these build-
necting pumping
shops, is more than



THE SLEEP OF THE FLOWERS.
BAS-RELIEF, BY LORISIO TAFI, ON THE HORTICULTURAL BUILDING.

Machinery Hall was constructed with a view to salvage, and it takes the form of three railroad train houses side by side, each spanned by its own series of trusses. Its architecture toward the Grand Plaza and the Canal is exceedingly ornate, following classical models throughout and borrowing the details from the Spanish renaissance. On the other sides—those toward the railroads and the stock sheds—the details are simpler in effect. This building is characterized by some of the richest color decorations in the entrances to be found anywhere in the Exposition. The power house and annex are both equally simple, but the former includes the enormous plant of engines and dynamos, the largest display of electrical power ever made.

circling the La-
buildings named, as
factures Building,
fronts on the Grand
sin. Crossing the
the buildings which
boundary — those
ery and Agricul-
measures four hun-
four by eight hun-
feet, with an annex
ninety by five hun-
one feet. Run-
length of the com-
a machine shop and
hundred by fifty-
total cost of these
about one million
sand dollars. The
ings, with the con-
works and machine
eighteen acres.

The Agricultural Building, directly south of the Manufactures Building and between Machinery Hall and the lake, was erected at a cost of six hundred and eighteen thousand dollars. It measures five hundred by eight hundred feet, and its annex is three hundred by five hundred feet. The design is bold and heroic. Mammoth Corinthian pillars dignify the main entrances. On each corner, and at the center of the building, pavilions are reared through which entrance is had to the interior of the structure. Statuary has been used in great profusion in the decoration of this building, both within and without, the figures being illustrative



THE EAST INDIAN BUILDING.

of the agricultural industry. Each corner pavilion is surmounted by domes, above which tower groups of statuary. From the center of the building rises a glass dome one hundred and thirty feet high, on which stands the famous statue of Diana, by Augustus St. Gaudens. To the southward of the Agricultural Building, beyond the colonnade joining Agricultural to Machinery Hall, is a spacious structure devoted to the purposes of a stock pavilion and assembly hall. In the same neighborhood are the oil exhibits, the display of agricultural implements, the sawmill, and the stock sheds.

Along the lake front, south of the Casino, one finds a succession of buildings of great interest and importance.

First comes the facsimile of the monastery of La Rabida, where Columbus was harbored in distress. It is now devoted to the exhibition of every interesting relic which it has been possible to obtain relating to the life and deeds of the discoverer.

Next in order is the building devoted to the exhibit of the Krupp gun works—an attraction for warlike souls as well as for those who believe that the surest guarantee of peace is the construction of terrible implements of war.

The leather interests of the country combined to raise money, and erected an exceedingly creditable building, which is used for the display of their manufactures and processes.

The Dairy Building follows next in order. It measures one hundred by two hundred feet, and cost thirty thousand dollars. It is excellent in design, and one of the most useful and attractive

The last in this order is the and eight by five hundred and was erected at a cost of one building is perhaps the most structures. Its architecture and is most striking. The veranda, and a colonnade umns composed each of three length. All these are left in bark undisturbed. The sides



HARLOW N. HIGINBOTHAM,
PRESIDENT OF THE COLUMBIAN EXPOSITION

exhibits of the whole Exposition. Forestry Building, two hundred twenty-eight feet in size, which hundred thousand dollars. This original of all the Exposition is entirely of the rustic order, building is surrounded by a consisting of a series of col-tree trunks twenty-five feet in their natural state with the

of the building are constructed

of slabs, and in every way the rustic effect is preserved. No forestry display was ever before made equaling this in scope and attractiveness.

The Administration Building, designed by Richard M. Hunt, which was passed without a description, is not itself a building for exhibits, but is devoted entirely to the offices of the Exposition Company and to arrangements for public comfort, convenience, and safety. It is one of the architectural jewels that has been most enthusiastically praised. It measures two hundred and sixty-two feet square, and cost four hundred and thirty-five thousand dollars. It is worthy of the commanding position which it occupies. The building is in the form of four pavilions at the angles of a square, and connected by a great central dome one hundred and twenty feet in diameter and two hundred and fifty feet high. Its general design is in the style of the French renaissance. Sculpture is used profusely in the decoration of the building. The dome itself, rising in graceful lines, and richly orna-



VIEW TO THE SOUTHWEST FROM THE ROOF OF THE LINCOLN ARTS BUILDING.
Showing the End of the Agricultural Building, the Clerk and Southern Pacific, the Machinery Hall, the Grand Basin, the McManis Pavilion, and the
Corner of the Administration Building.



MASSACHUSETTS BUILDING

galleries. With few exceptions these State buildings—these State club houses—are highly creditable to the Commonwealths which they represent, and every one of the twoscore or more is a constant resort for the



MAINE BUILDING.

of the Fair. California follows second, with a structure almost as large. To the foreign governments were assigned sites nearer the lake shore, where they are represented by a range of ornate and expensive structures, each of a

mented, has been coated with aluminium bronze at a cost of fifty thousand dollars. The rotunda under this dome rivals the most celebrated ones of like character in the world.

Far to the north end of the Park are located those State buildings and foreign government buildings which form the surroundings of the art



COLORADO BUILDING.

people of the State. The most pretentious of these is the Illinois State Building, which in size and cost is entitled to rank with the great official buildings



WASHINGTON BUILDING

character suggestive of the architecture of the country whose official home in Chicago it is. The buildings of Great Britain, France, and Germany are the most pretentious. The Japanese Temple, which was erected at the north end of the Wooded Island, is conceded to be of the greatest interest, however, and represents the expenditure of the greatest sum. The Mikado's realm made a total appropriation for the Fair of about six hundred and fifty thousand dollars, and the portion of it represented in this temple is a permanent gift to the city of Chicago.



A GROUP ON THE AGRICULTURAL BUILDING.
PHILIP MARTINY, SCULPTOR

It would be difficult even to catalogue all the minor buildings within Jackson Park, so varied is their character and so great their number. Some of them, however, are of special interest, and will furnish a peculiar feeling of satisfaction to those who search with care, intending to miss nothing in the Park.

The Midway Plaisance, which extends one mile west from the Park between Fifty-ninth and Sixtieth Streets, developed before the Fair into a colony of all nations. Every continent was represented by some kind of a village or other



VII. 20 THE WEST FROM THE ROOF OF THE LIBRARY. ACROSS THE
 SHOWING THE HOUSE, SENATE, SUPREME COURT, AND THE DOME, THE
 AND JAMES BUILDING



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